

Quarterly Journal of the
Central States Numismatic Society

the centinel



Winter 2001 - 2002
Volume 49, Number 4

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Official Publication / Central States Numismatic Society

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VOL 49, NO. 4

WINTER 2001-2002

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The photo depicted on the cover was reprinted from the January 1966, Volume 13, No. 3 *Centinel* issue.



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Presidential Commentary

W. Ray Lockwood

Come to Columbus! Yes, plan on attending our 63rd Anniversary Convention in downtown Columbus, Ohio, April 25-28, 2002. It promises to be a really great show! The late Raphael Ellenbogen, well-known Ohio collector and exhibitor, successfully lobbied for our show to be in Columbus. We regret that he won't be there in person; however, Raphael's spirit will be guiding our show.

Bill Kamb, our hard working Ohio host, and his cast of "thousands" are hard at work arranging for educational programs, local publicity, exhibitors, YN's, Boy Scouts, and all the local Buckeye coin clubs. Show Chairman, Kevin Foley, and Bourse Chairman, Jerry Lebo, are planning for a 250 table show, the largest in recent Ohio history. My wife, Fran, is expecting a good turnout of exhibits. Please make Fran (and me) happy by entering one or more exhibits. Our Gold Eagle awards are the best in the USA.

Just to make it more interesting, our show takes place one month after the release of the Ohio statehood quarter AND during National Coin Week. Several special activities and VIP's will highlight our convention. We already can count on Cliff Mishler, Chet Krause, Beth Deisher, John Wilson and Wendell Wolka to make appearances. We would like to see all CSNS members in Columbus as well.

As my term as President winds down, I would like to reflect on my two years in office.....First, I have been blessed with a talented, dedicated, friendly and harmonious Board to work with. We really like each other and this has translated into efficient and productive meetings. Arguments were few and accomplishments many. Second, I am proud of our membership and treasury growth along with increased participation in state, regional and national coin shows. The familiar gold jackets appeared in such places as Dearborn, Columbus, Atlanta, Indianapolis, Cincinnati, Louisville, Chicago, and Philadelphia. Third, I continue to be excited about our new educational program which encourages and rewards local CSNS member clubs to donate numismatic literature to school and public libraries. Educating folks about our great hobby is a big part of what CSNS is all about. Fourth, I am very pleased with our award-winning publication, The Centinel, which you are reading. Jim and Karen Jach continue their "labor of love" to provide an attractive and very informative journal in which all CSNS members can take pride. Finally, I would be remiss not to mention the unselfish time and effort that my good wife, Fran, puts into every CSNS show. Our exhibit area takes a back seat to NO other show in the quality of exhibits and awards. Just so you all know, the Best-of-Show Award

this year will be named in memory of our friend, Raphael Ellenbogen.

I hope to meet many CSNS members in Columbus this April. I want to be able to personally greet and thank you for your support and participation in the "Hobby of Kings" and the "King of Hobbies".

W. Ray Lockwood
President

House Cleaning?

Is it house cleaning time at your place?? Finding any CSNS items that you want to dispose of? Why not donate them to the CSNS archives? We are always in need of items to include in the history records of CSNS. If you want, send any and all CSNS items to:

Marvin Mericle
P.O. Box 26
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PAN COIN SHOWS

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Dealer set-up May 2, 4-8 p.m. • \$25 Dealer Early-Bird Fee

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A Message from the Secretary

Jerry Lebo

Our biennial election of officers is at hand. Ballots will be mailed in late February or early March. For the first time in a long time, there are no contested races for the board.

Still, we hope you vote. There is a referendum proposal to make the office of secretary-treasurer appointive rather than elective. The reasoning is simply that the board should determine who holds an office that manages substantial amounts of money.

We have a new web site address (www.centralstates.info) thanks to the work of our webmaster, Bruce Perdue. The old address(www.money.org/club/csns/index.html) was a bit cumbersome. The new address is more to the point. Other addresses, such as csns.org, were not available.

Both sites were made available thanks to the generosity of the American Numismatic Association. Under the old system, Bruce would e-mail the pages to Susie Nulty at ANA, who then would post them. Under the new system, Bruce does the whole thing himself, relieving a busy Susie of another task.

Numismatics is alive and well in the State of Ohio. We'll be part of it come April when our 63rd Anniversary convention is staged in Columbus. The local club, CNS/COINS, will be our host. The club will have many active participants, handling chores ranging from dealer registration to YN activities to case labor, just to mention a few.

CNS/COINS has staged successful local shows the past several years during the Labor Day weekend. The club and its volunteers have shown they're ready and able to help stage the CSNS outing.

Not only is the Columbus club a beehive of active, but Ohio now has a state organization. The Ohio State Numismatic Association was organized this past Labor Day weekend during the local club's show. Wendell Wolka has the honor of being its first president.

Meanwhile, a bit more about our Columbus convention April 25-28. I am anticipating a bourse of more than 250 booths. Dealers in need of bourse applications should contact me at P.O. Box 841, Logansport IN 46947. My e-mail is csns@cqc.com.

Fran Lockwood is again handling exhibits. She is at 2075 Bocoock Rd., Marion, Ind., 46952. You can phone her at 765-664-6520. The e-mail address is sunray@comteck.com.

General Chairman Kevin Foley says a nice variety of educational programs is being lined up by Columbus club activist Jerry Tebben. There also will be various YN activities.

The Columbus convention coincides with National Coin Week, so we're hoping they'll be some additional events as a result. There should be additional interest locally in coin collecting because the Ohio quarter makes its debut a few weeks prior to the convention.

Dues notices were mailed just after Thanksgiving. Returns have been rather brisk.

Thanks to Fred Davidson for including an extra Christmas donation with his dues check.

Former CSNS Governor Jim Kaczor is home recuperating from bypass surgery. Cards can be mailed to him at 1306 Holly Crest Dr., Champaign IL 61821.

Condolences to CSNS President Ray Lockwood, whose father, Walter, died Nov. 23, at the age of 90. Ray and Fran had to cancel their trip to the Michigan State Numismatic Society's Thanksgiving weekend show.

Another death of note is that of Katherine Smith, 84, on Dec. 7. She was the mother of Patti Finner, an ANA governor who will join the CSNS board as a governor this April.

Jerry Lebo
Secretary-Treasurer

CENTRAL STATES NUMISMATIC SOCIETY

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Advertising Rates

	One Issue	Four Issues
Full Page	90.00	260.00
Half Page	60.00	150.00
Quarter Page	45.00	100.00

Deadline for copy will be February, May, August, and November.

Make check payable to CSNS and mail with copy to the Editors at the address listed below. Ads must be camera ready. There is an additional charge for typesetting and photos.

All correspondence regarding your advertising account, including billing matters and copy changes, should be directed to:

Karen or Jim Jach
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CSNS Election Line-up Set

There are no contested races for the Central States Numismatic Society's 2002 biennial election. With nominations now closed, there are just one candidate each for president, vice-president and secretary-treasurer, and 10 candidates for the 10 governors' seats.

There also is a referendum question that proposes changing the office of secretary-treasurer from elective to appointive.

As there are no contested races, campaign statements will not be published in The Centinel, the official publication of the CSNS.

Ballots will be mailed to eligible members in late February or early March, with the results announced formally at the CSNS anniversary convention in Columbus, Ohio next April 25-28.

Here is a list of the nominees in order of acceptance:

President

Harry Tileston, Kentucky

Vice President

Marvin Mericle, Indiana

Secretary-Treasurer

Jerry Lebo, Indiana

Governor

Kermit Wasmer, Illinois

William Brandimore, Wisconsin

Jack Huggins Jr., Illinois

Robert Kutcher, Nebraska

Patti Finner, Wisconsin

Paul Padget, Ohio

Florence Schook, Michigan

Glen Jorde, North Dakota

Ed Rothberg, Minnesota

Don Charters, Michigan

Membership Applications

The persons named below have applied for membership in the Society. Each applicant will become a member in 30 days, unless a written objection to his or her application is received by the Secretary-Treasurer prior to that date.

REGULAR MEMBERS

8553	Dennis Tribby	Loveland OH
8554	Joshua Caswell	Littleton NH
8555	Patti Smith	Littleton NH
8560	David Consolo	Solon OH
8563	Marvin Harrison	Clinton IN
8564	Carl Bombara	New York NY
8566	Todd Haefer	Iola WI
8567	Julie Dillon	Iola WI
8568	Bill Bright	Iola WI
8569	Rita Gerkey	Sidney OH
8570	Becky Schloss	Sidney OH
8571	Marge Kitzmiller	Sidney, OH

ASSOCIATE MEMBERS

8561	Stephen Sparks	Sacramento CA
8562	Ardell Harrison	Clinton IN

JUNIOR MEMBERS

8556	Rachel Fagg	Bloomington IN
8557	Jeremy Fagg	Bloomington IN
8558	Katie Heinrich	Cleves OH
8559	Jon Snyder	Warsaw IN
8565	Alanna Winters	Jonesboro IN

LIFE MEMBERS

743	Richard M. Hoff	Portage MI
744	Thomas R. Crooks	Minneapolis MN
745	Mark McWherter	Olathe KS
746	Rob Anglemier	Beaverton OR
747	Thomas Coulson	Lansing MI
748	Danny Dickman	Lafontaine IN
749	Jay Woodside	St. Louis MO
750	John B. Woodside	St Louis MO

LOST MEMBERS

Dave Ferm
Susan Helmbold

Laguna Beach CA
Saugerties NY

IN MEMORIAM

The Board and membership of the Society join in extending our heart-felt condolences to the family and friends of the following member who passed away recently.

R 6176 Martin P. Erhardt Southfield MI

Attention, Coin Clubs!

Would you like to see news of your club's activities covered in *The Centinel*? The editors welcome news of club happenings in the Central States region. Feel free to send your club news to the editors along with any photographs to make your press release more interesting.

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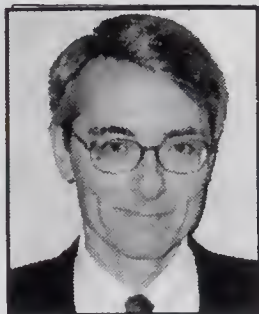
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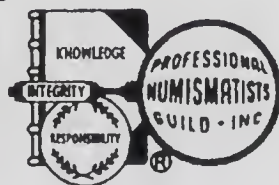


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Central States Numismatic Society

To All Potential Central States Exhibitors

You are invited to exhibit your coins, tokens, medals, paper money or other numismatic items at our 63rd Anniversary Convention, April 26-28, 2002, Columbus, Ohio.

All eight exhibit categories will be competing for U.S. Gold Eagles in beautiful Capitol Plastics holders. To the best of our knowledge, Central States is the only major numismatic organization to award gold coins for Best-of-Show and to the top three winners in each exhibit category.

Our 2002 show will feature

- The Best-of-Show award, a one-ounce U.S. Gold Eagle, named in memory of Raphael Ellenbogen, prominent Ohio collector and exhibitor.
- The Best Exhibit by a First-Time CSNS Exhibitor, will be named in memory of Steve Taylor, well-liked collector and Past ANA President from Delaware.
- The Most Educational Exhibit award is forever named in memory of John Jay Pittman, famous collector and exhibitor from Rochester, New York.

The latter two awards consist of a BU 1902 Morgan silver dollar and a 2002 U.S. Silver Eagle in a Capital Plastics holder.

- A "People's Choice" award named in memory of well-known Michigan dealer, Bob Matthews, will feature a 2002 U.S. Proof Set.

All exhibitors will receive a limited edition, silver CSNS logo medal and a breakfast ticket for the Sunday morning awards program.

Please consider exhibiting in Columbus, Ohio in April 2002. Our 63rd Anniversary Convention will be so much better if YOU do! Please mail the application back to me soon. The deadline is April 10, 2002. When I receive your application, I will send you an acceptance letter, the latest CSNS Exhibit Rules and a copy of the Judges' score sheet. If you have any questions regarding set-up times or other exhibit matters, don't hesitate to contact me by regular mail, phone, fax or E-mail. REMEMBER, you must be a member of Central States to exhibit. Let me know if you need a membership application. THANKS, see you in Columbus!

Fran Lockwood - CSNS Exhibit Chairperson
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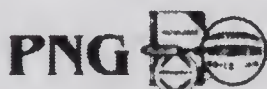


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Auction Proposals Sought

The Central States Numismatic Society is soliciting proposals for auctions to be conducted at our spring conventions for 2003, 2004 and 2005. Our spring 2003 convention is scheduled for St. Louis, Missouri. The locations for our 2004 and 2005 conventions have not been finalized.

Bidders may propose to conduct auctions at any one, any two or all three of these spring conventions. If you propose to conduct auctions at more than one spring convention, please indicate whether your proposal for each auction is to be considered independently, or is to be considered only as a multi-auction proposal.

If you would like a copy of a draft agreement, contact the secretary-treasurer.

Your proposal should be sealed, marked "Auction Proposal," and submitted to the secretary-treasurer no later than April 1, 2002.

This request for proposals is not a contract and does not create any contractual or other obligations on our part. We reserve the right to reject any and all proposals in our sole judgment, and to consider any factors we deem appropriate in evaluating any proposal.

Proposals should be mailed to:

Jerry Lebo, Secretary-Treasurer
P.O. Box 841, Logansport, IN 46947
219-753-2489

Issues of Style in the Decadrachm of Athens

By Steven R. Roach

Athenian coinage in the fifth century BC has been the subject of a substantial body of literature, much of which is concerned with its stylistic progression, or lack thereof. A 1936 study that compared Athenian coins with other arts determined that they were produced in c565 BC¹, fifty years before current dating suggests. While a modern numismatist would never use artistic analysis as a sole basis for dating, the 1936 study is successful in illustrating that the style of these coins fails to reflect the dominant trends of the time when they were actually produced. Many collectors and some scholars would agree with the thought that is addressed in the catalogue of the Hunt Collection that states, "More surprising, even shocking, is the fact that the coinage of Athens, the artistic center of the Hellenic world, is for the most part aesthetically insignificant"². In the fifth century BC, coins were increasingly becoming the vehicles for variety and flexibility for Greek artisans, reflecting notions of nationalism and showcasing the sculptural traditions of the areas that minted them. It is problematic that Athens, which had a rich tradition in the visual arts and certainly had the artistic capacity to strike coins in the most contemporary modes of fashion, designed their decadrachm, a coin that most likely did not enjoy a wide circulation, based on an outdated design. While the generally accepted main reason for the continuance of the "Archaic" styled Athena is that as a widely circulated trade coin the tetradrachm and its fractions kept the same design for familiarity, that does not successfully explain why the design was continued on an obviously special issue such as the decadrachm.



Tetradrachm, Athens, c470 BC



Grave relief fragment, marble, Athens, c550 BC

The first coinage of Athens, which began in the early 6th century BC, followed in the tradition of the early electrum coinage. The adoption of the Athena/Owl type began in the reign of Peisistratus' sons Hippias and Hipparchus and even in the late 6th century. The style of even the first Athenian Athena/Owl coins seems to look to earlier precedents rather than contemporary sculpture. While this period represented the height

of Attic statuary, the first Athena/Owl coins resemble in terms of style a fragment of a grave relief in the National Museum in Athens of c550 BC. Similarities include a cheek, chin, and mouth that follow the same slight diagonal in an attempt to depict a subtle smile. On Athens' coinage, Athena is shown in profile, facing right with an Attic helmet decorated with three laurel leaves. She is characterized by her thick lined facing eye, prominent chin, and simplistic linear depiction of elements such as the hair, which is composed of several parallel, sinuous lines. This profile is mirrored in black-figured vase painting³, although even in painting the eye was depicted in a naturalistic way as early as c520 BC and by c500 BC such a naturalistic depiction was common. This paper will primarily concern itself with the relation of the Athena/Owl motif to public sculpture rather than vase painting since the development and goals of these two media are distinct in the period described. While the vase is produced in the private and personal realm, large sculpture is more of a public entity and is generally marked by conservatism rather than innovation.

The reverse depicts a stylized standing owl in a traditional pose with folded wings and facing cocked head. To his left is a sprig of olive leaves and to his right are the letters AQE. The earliest examples of these coins show great detailing in the feathers, but later issues of this first type deny the bird of such ornate sculpting. Athenian artists are able to create a unified whole by emphasizing the parallel between the almond shaped eye of the owl with the shape of Athena's eye. Clearly, these first issues were thought of in terms of a whole rather than as individual sides, a marked change from the electrum coins that preceded this issue.

Approximately a decade after the modification of the tetradrachm in c. 480 B.C. was, came striking of the Athenian decadrachm. The issuance of this coin is problematic in numerous regards⁴. Approximately thirty-five Athenian decadrachms are known today, fourteen of which came from a hoard illegally excavated in Turkey in April 1984⁵. Numismatists have long looked for historical reasons behind its issuance, with some popular theories suggesting that it was a commemorative issue celebrating the Persian Wars where Athens re-

pelled the Persians from Europe. Another hypothesized reason was that it celebrated the defeat of Xerxes' invasion force at Salamis and Plataea in 480BC. Recently, hoard and die studies link the date of the coin to 467⁶, showing that although it is often tempting to link historical events to ancient coins, historical plausibility alone can-



Decadrachm, Athens, c465BC

not be used to date an issue, just as it is not possible to link artistic styles for accurate dating. The decadrachm example reminds the viewer that much of Athenian, as well as Greek numismatics is simply interpretive. Regardless of when it was made, it must be accepted that the issuance of a decadrachm was an important occurrence and these pieces were not made in mass quantities as trade coins such as the tetradrachm were produced. If one assumes that, then one must ask why in an area with such rich artistic talents, would the issuing body look to an outdated model and continue using a design that had been prepared several decades earlier from a style that had been outgrown in other visual arts.

Specifically, the decadrachm maintains the general characteristics of the earliest issues while it incorporates several of the modifications of c480BC. Retained stylistic elements include the thick lined frontal eye, although a pupil now foreshadows the development of the profile eye that would be seen in the tetradrachms starting at approximately c440BC. Replacing the solid earring is a dangling teardrop adornment. The hair combines the tight curls of the first issue with the smooth waves that characterize the later issues and the nose is sculpted in a less convincing way than the finest dies of the time, but is consistent with the average die produced at the time⁷. The reverse is especially problematic since it is less successful in stylistic terms than even the most archaic tetradrachm owl. Examining the skilled, though certainly not inspired engraving on the obverse, leads me to believe that the modification in the depiction of the owl, one that makes him more rigid in his frontal pose than he ever was in his profiled depiction, is not a deliberate nod to the Archaic but instead reflects an engraver not accustomed to the new frontal depiction of the owl that the decadrachm presents. A large percentage of the known decadrachms show deficiencies in striking⁸, illustrating that the Athenian minters were not used to striking such large coins, and probably were not used to engraving dies on such a large scale. The frontal depiction of animals was something that occurred in Greek reliefs of the sixth century BC, although the Parthenon depictions of centaurs and other mythical beasts show that artists were more comfortable with depicting animal forms in profile. While the reverse represents an unfamiliarity with the technique of frontal depiction, I do not believe that it is a deliberate nod to the Archaic. Furthermore, the fact that the owl is modified for this issue shows that the Athenians wanted to distinguish this decadrachm from the tetradrachms, just as they modified the reverse of their smaller fractional coins. Separate denominations would position the owl differently to differentiate the values. So, if artists wanted to change the owl in such a dramatic fashion, why did Athena not change? Why would the tetradrachm use an obverse design that very rarely showed the full crest of Athena's helmet on the larger and more challenging decadrachm. The continuing adoption of the Athena/Owl type should be linked to not just the needs

of a vast trade coinage or simply looked upon as a convenient design from which coins could be easily mass-produced. A conscious choice was made to retain the Athena type and her archaic form.

The coins of Syracuse provide an interesting contrast to the Athenian issues since they continuously modify their main design types in the period discussed. In Syracuse, tetradrachms were made in a much more limited production than the coins of Athens and thus, could develop stylistically in ways that a major trade coin such as the owl could not. The issuance of a decadrachm was more frequent as well, and the designs are far more varied. Furthermore, hoards support that these coins were produced for a primarily local trade. With coins being produced for a local trade, it would seem fitting that artists in Sicily would be more likely to ex-



Decadrachm, Syracuse, c465BC

periment with different artistic modes and these experiments influenced coins all over the Greek world. An interesting comparison is the famed decadrachm of Syracuse, c465 BC, that is remarkable for its extraordinary quality and is arguably the most famous, celebrated and important coin of the Sicilian series. Roughly contemporary with the Athenian decadrachm, it shows what artists were capable of in the mid fifth-century BC and makes one question further why the Athenians would not move in a direction that expressed movement and delicacy, as the finest coins of Syracuse did.

One cannot deny the influence of Egyptian art on the artisans of the archaic period in Greece. At the height of the archaic period, the goal of the artist was not to imitate nature, but instead he wished to create analogues for it. Forms



"Peplos kore," Athens, c530BC

observed in nature were transformed into semi-independent structures governed by principles of geometrical design, and a successful work of art was not one that resembled its natural prototypes, but pieces that were held together by an internal coherence⁹. Egyptian standing sculptures of emperors were the precursors of the Greek kouroi, which served as expressive and prestigious offerings. Unlike the Egyptian model of power that is based on the deification of the individual, these Greek figures refuse identification and work in the mode of generalization and idealization. The New York Kouros in the collection of the Metropolitan Museum simplifies the face and structures it in terms of



Kouros, Athens, c570 BC

planes rather than modeling, strips him of his clothing, stylizes the hair, and simplifies the musculature. The viewer is denied a character in these sculptures that served as offerings for the gods. For example, when a kouros figure would be placed at the grave of a dead man in Athens, the Athenian who views the sculpture would see himself in the figure of the dead man and such markers served as nationalistic reminders of the need to fight for the freedom of the city.

Such figures were the artistic precursors of the Peplos kore, the slightly under life-sized figure from the Athenian Acropolis. Her figure presents a different

invitation to the viewer as she holds out her hand to present an offering, representing another model for the Athenian citizen to follow. Compare her to the New York Kouros and the different facial treatment, "...The Peplos kore gives an impression of delicacy, slenderness, and youth, which the pert features of the face and the simple styling of the hair reinforce"¹⁰. Ancient sculptures of the late archaic period never explore women as a product of a society, or engage them in a social exchange. Instead these figures are presented as role models. The females extend their arms to provide offerings while the men stand attentive and ready for battle. In looking at these graven images, the Athenians could find aspects of behavior that they were expected to model.

The usage of Athena on the Athena/Owl coinage stems from the importance of the god Athena to Athens. The numismatic Athena, with her war helmet, combines the warrior tradition of the kouros with the femininity of the kore. These dual influences are fitting, since the nature of Athena's mythological birth, with its references towards war and peace among gods and men, denies her of being completely male or female. Athena serves to protect her mortal followers through her peaceable actions towards other gods and warlike actions towards her enemies¹¹. Often, the numismatic Athena is criticized for her lack of femininity. Chester Starr summarizes this argument when he recalls scholarship that looks at the lack of beauty in Athena's face and the poor, ugly workmanship that characterizes Athens' later issues¹². Athena is a war goddess, associates with male gods, heroes, and mortals, and her female identity makes gender distinctions difficult due to her male and female characteristics. "In Athena, they (Athenians) saw virginity indicating an independence which to them was unattainable, and motherhood in relation to sons as an asexual ideal at the very foundations of the state"¹³. That Athena's femininity is tied

into her male characteristics helps the viewer understand the ambiguous femininity that the Athenian coinage presents.

The Athena used on the coins was influenced by the earliest kouri that served as temple offerings for Athena and as markers on men's graves. The kore is removed from the individualistic notion of power that was presented in the Egyptian model and instead impresses a generality that allows a viewer to write himself upon a kouros. "Such a figure makes a dutiful servant to the gods or two the city, but also an image of the unaging constancy of the gods themselves"¹⁴. The Classical emphasis on personality, states of mind, and character that is a hallmark of works done in the Classical period is not especially relevant in a numismatic portrait of Athena that serves to memorialize the sculptural tradition of the kore. If the Classical style emerged due to the need to liven up narration, the Athena/Owl coins are a result of the absence of narration, since her steady stylistic progression denies the viewer of a defined beginning, middle, and end¹⁵.

In closing, this paper raises some questions on the decadrachm, produced during one of the richest periods of Athenian art. The tetradrachms retained their outdated designs to facilitate trade on a global level and the increasing levels of production throughout the fifth century B.C. due to the coin's role in a global trade network surely placed style concerns second to output. Furthermore, one must question the value in not being able to distinguish an old coin from a newly minted coin. Considering that many foreign payments would require newly minted money, a coin that kept the same design would have definite advantages. Aristophanes wrote in *Frogs* that the fifth century coins of Athens were the finest in the world¹⁶ and such a comment responds to the high and consistent metal content rather than the quality of striking, since very rarely is the full crest of Athena's helmet shown on the reverse. Finally, the making of beautiful and artistic coins was an expensive proposition for an issuing body. The Athens/Owl design is well suited for striking large quantities of coins since the metal that is dislocated in the reverse is successful in filling the obverse and providing for full strikes.

But, I feel that this is not the end of the story. Why then would the Athenians then choose to revitalize the design on a coin that was not used extensively for trade such as the decadrachm. The reasons for this issue were not purely economic, so the majority of reasons that successfully explain the retention of style in the tetradrachm fail here. The artisans who were selected to create the dies for this issue had to be aware of the artistic achievements in other coinages, although they were clearly not accustomed to striking such a substantial silver coin as both the striking and engraving suggests. I believe that part of this problem can be addressed by examining the depiction of Athena within the stylistic tradition of the sixth century korai that were presented as offerings to temples. Looking at how nationalism played a major role in the numismatic

depiction of Athena provides a loose reason for the generalization of the idealized image that these figures present. Such a view corresponds to the regularity in Athenian coinage design in the fifth century, and reminds the viewer of the constancy of Athena herself. Her lack of beauty in modern terms is unrelated to her function in ancient Greece. In the archaic kouroi and korai, their familiarity encourages reflection, "...Not so much on the actions of the world around, but on the essence of the world within, on the viewer's own life and how that life relates to the gods and to other men and women"¹⁷. The first Athena/Owl coinage of c510 BC reverts to an artistic model of the kore that is best known by the Peplos kore of c530 BC. In its coinage for both domestic and foreign use, Athens continues to utilize this basic design for the next century. Looking to the role of the large funerary figure in the late Archaic and the nature of Athena provides further elements that can broaden one's understanding of the Athens/Owl issue in the fifth century BC¹⁸.

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ENDNOTES

1 Burnett, *Coins* 24.

2 Lorber, *The Hunt Collection* 159.

3 It is dangerous to use vase painting alone as a dating mechanism or a representation of style. "Sculptures were more expensive and time-consuming to produce and less easily adapted to major changes than drawings on vases, and the possibilities for experiment in sculptures may have been curtailed by the aesthetic predilections of the patrons who commissioned them" (Pollitt 33). Thus, to examine the designs fully, one must look to all art forms to get a complete picture of arts at the turn of the sixth century BC.

4 An interesting note to this. The decadrachm is traditionally one of the world's most expensive coins. To the Athenians, the coin presented an alternative to holding silver and ironically, the Hunt brothers

who had a spectacular rise and fall in connection with their attempt to corner the silver market, placed some of their money in important Greek coins, just as merchants traded their raw silver for coins several millennia earlier. Sotheby's sold their example of this issue for \$528,000 in 1990.

5 For further information, I recommend essays by Jonathan Kagan, Fred Sallie and Jeffrey Spier in the publication of the 9th Oxford Symposium in Coinage, 1986.

6 Jenkins *Ancient Greek Coins* 67.

7 Variances in the quality of sculpting of dies show definite differences in the level of skill of each artist.

8 One of the most interesting observations, and one that definitely deserves further study, is the inability of the Athenian artisans to strike coins that depict the full crest of Athena's helmet. It is especially interesting on the large decadrachm that they would fail to make flans that could accommodate the entire design. The problem of the crest fitting on the obverse is one that is occurring with the first Athens/Owl coins and it continues into the fourth century.

9 Pollitt, *Art, Politics, and Thought in Classical Greece* 31

10 Osborne, *Archaic and Classical Greek Art* 83.

11 Lagerlof, *The Sculptures of the Parthenon* 85.

12 Starr, *Athenian Coinage* 1.

13 Lagerlof, *The Sculptures of the Parthenon* 95.

14 Osborne, *Archaic and Classical Greek Sculpture* 81.

15 Unfortunately, I was unable to find any useful contemporary visual evidence of the great cult statue of Athena in Athens and its role in sixth and fifth century BC Greece. Such a comparison, if reliable evidence were attainable, would possibly add strength to the argument that the image reflects the popular depiction of Athena as influenced by the kore. That the statue was said to possess considerable realism, as Lagerlof writes, would strengthen the argument that the Athens/Owl coinage stems from the tradition of the sixth century BC kore.

16 Jenkins, *Ancient Greek Coins* 47

17 Osborne, *Archaic and Classical Greek Art* 85.

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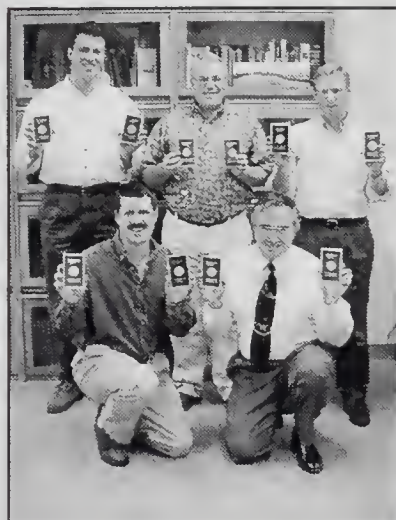
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Machin's Mills Counterfeit Halfpence and the Role of James Atlee

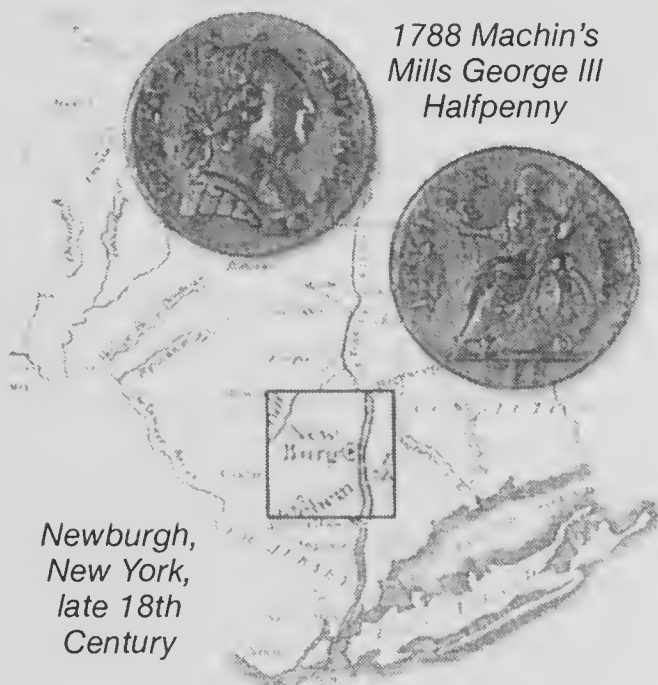
By Evan Perrault

As the number of British counterfeit halfpence arriving in the colonies rose, it was inevitable that a few enterprising locals would try to produce counterfeits themselves. None of these counterfeiters was as ambitious or prolific as Captain Thomas Machin, a Revolution War hero.

Machin had applied to mint coins for the state of New York in March 1787, but the state legislature decided against commissioning any official coinage. Meanwhile, Thomas Machin signed an indenture with five partners to form a company to mint coins. This act has sometimes been thought to be a last minute effort to win the approval of the state board, however, it may have been Machin's backup plan in an attempt to form a private minting partnership in the light of the official cancellation of the state competition. This agreement was quickly made to help produce coins for the official Vermont mint at a mill that Machin owned in Newburgh, New York. These Vermont coins turned out to be the only legitimate coinage ever produced by Machin's Mills.

Included in Machin's partnership were David Brooks, a New York Assemblyman who was on the state monetary commission along with James Grier, who was a co-partner with Brooks in a store in New York City. Samuel Atlee and his son James Atlee were also in the partnership. James had been a diemaker and was one of Machin's competitors for the New York coining contract. Samuel was co-owner of a brewery that ran into financial difficulties in 1785 and used the abandoned brewery to set up an illegal minting operation, coining imitation British halfpence from dies produced by James. The fifth partner in the Machin's Mills enterprise was James Giles, a New York City attorney who had previously represented each of the other co-partners in legal matters.

The April 18th indenture, signed and sealed by all the partners, stated that they would jointly cover the costs to convert Machin's Mills into a mint by July 1, 1787. The agreement





OBVERSE



REVERSE

1787 Machin's Mills Imitation Halfpenny

Obverse: GEORGIVS. III. REX.

Reverse: BRITAN NIA.

The dies for this coin are attributed to James Atlee while he was in residence at Machin's Mills. The obverse can be distinguished by the letter R which had a very long ending stroke, in REX the R touches the E. The bust is characterized as a round head with puckered lips and almond shaped eyes.

stated that James Giles was assigned to keep the partnership books while James Atlee and Thomas Machin would equally manage, act and perform that part of the trade which concerns the manufacturing of the coining operation while the other joint business would be equally performed by Samuel Atlee, David Brooks and James Grier. The indenture also stated that the Atlee's possessed certain imple-

ments needed for carrying on the business. The nature of the implements owned by the Atlee's is unknown. However, it seems reasonable to assume the implements were items none of the other partners had access to and that the implements were necessary for the coining operation; possibly punches, dies and other coining tools they had used in their illegal New York City minting enterprise. The Machin's Mills mint was operational by July 1787, but they did not have a legal minting franchise. Their only income was from their partnership with the Vermont mint. In order to make a profit Machin and Atlee began to produce counterfeit British halfpence.

Imitation halfpence, attributed to Machin's Mills, can be identified by the thick pursed lips on the bust of George III and the large triangular denticles on the edge. These coppers are thought to have been minted from mid 1787 through 1788 and probably into 1789. As the mints in Connecticut, New Jersey and Vermont failed, their equipment ended up at Machin's Mills. Along with imitation British halfpence, Machin's Mills also produced illegal Connecticut coppers and some legal Vermont Coppers which were being struck over counterfeit Irish halfpence. Much of the work went on at night, and it is said that the workmen wore hideous masks to scare off any overly curious onlookers. In a letter written by Thomas Machin's son, who had been a child when the mint was in operation, described the mint and the coining operation. He said that James Atlee wore a horrid mask, and frightened some boys who came to fish so they never ventured near the mill again. It has been known that laborers working near an open furnace used such masks to protect their faces from flying embers. If the masks were facial protections, and Atlee was seen wearing one, then he must have worked near and often enough to the open hearths.



OBVERSE



REVERSE

1787 Machin's Mills Imitation Halfpenny

Obverse: GEORGIVS. III. REX.

Reverse: BRITAN NIA. 1787

The dies for this coin are attributed to James Atlee.

This is the same variety as the preceding coin, however, it is on a somewhat larger planchet with a few voids on the obverse. There appears to be a die break just to the right and above the second G in GEORGIVS. The obverse die can be distinguished by several features. It is one of the few dies without a stop after GEORGIVS, also note there is a die break connecting V with the end of the S.

It is difficult to imagine why a die sinker would need facial protection in his craft. Perhaps Atlee's role at Machin's Mills involved more than just diesinking. The exact role of James Atlee in the early enterprise is not known for sure. Although Atlee was thought to be responsible for many Confederation era dies, little was known about his life.

Thomas Machin's son, Thomas N.

Machin, Jr. wrote what he remembered of the operation of the mint. This is the only account of the Machin's Mills operation but it should be known that Thomas Jr. was a youth when the mint was in operation and these are the recollections of a young boys perspective of the enterprise. Thomas Machin, Jr. wrote the following:

The coinage mill was forty to fifty rods below the pond, on a canal dug for the purpose. The building was of wood, thirty by forty feet, and two stories high. The metal used was copper, obtained by melting up cannon and leaving out the zinc in the alloy. The copper was then run into molds, and rolled into flat sheets of the thickness of the coin and from one to two feet wide. It was then punched with a screw, moved by a lever, so adjusted that half a revolution would press out a disk of the size of a coin. The blanks were then put into a cylinder and revolved with sand, saw dust and water. They were generally left revolving through the night; and the coiners circulated the story that the devil came by at night to work for them. They also sometimes worked in masks to create a terror in the neighborhood. One night in the cylinder would wear the edges of the blanks smooth. The coining press was a screw, with an iron bar about ten feet long through the top. On each end of this bar was a leaden weight of perhaps five hundred pounds. The threads of the screw were large and square and worked through an iron frame. Ropes were attached to each end of the bar, and it was swung about half way around by two men pulling upon the ropes; two other men pulled the lever back, and a fifth laid on the blank and took off the coin with his fingers. The last operative named sat in a

*pit so that the lever would not touch his head. The coinage was about sixty per minute. A little silver was coined, but mostly copper, and the work was continued four or five years. Atlee, **the engraver**, wore a horrid mask and frightened some boys who came to fish so that they never ventured near the mill again. The machinery was removed to New York, and the building was afterwards used as a grist mill. Machin abandoned the enterprise probably about 1790, on the adoption of the Federal constitution.*

Atlee was referred to as an engraver. The term engraver refers to someone who makes cuts into metal. Dies are engraved either by striking them with letter, number and device punches or by laboriously hand cutting the individual letters, numbers and images directly into the die. From the evidence of the coins attributed to Machin's Mills, the dies were engraved with punches rather than by hand engraving.

At Machin's Mills, as at all mints, the dies regularly wore out and needed to be replaced. The creations of these new dies was very time consuming. It is likely that this is the job Atlee performed along with the even more difficult task of creating the device punches. This would only be an occasional operation as a punch would last several years and could be used to create many dies before it wore out.

It is clear, however, that James Atlee was not considered to be a fully apprenticed silversmith. A silver or goldsmith was a rather complex and multifaceted professional who worked with all metals, gold and silver being the most precious and the ones yielding the highest profit. Gold and silversmiths could more accurately be described as individuals with advanced metalworking skills or in some cases, machinists with an artistic inclination.

James Atlee seems to have left Machin's Mills after two years at the mint. He had certainly left the operation by the end of spring in 1789, for he is recorded as a witness to the transfer of a deed of land in Vergennes, Vermont on June 22, 1789. At that time his father, Samuel, was a resident of the city. James held the office of deputy sheriff in the town for a short period and then joined with two other partners in opening a distillery. However, James sold his share of the business within a year. On October 14, 1790, about a year and a half after leaving Machin's Mills, James wrote to Thomas Machin about an equitable settlement on the dissolution of the mint. Little is known concerning the whereabouts of James over the next few years. His father was declared an insolvent debtor in late 1792 but by 1795 was back in the distilling business. Samuel died in Vermont on September 9, 1797. James appears to have returned to England in the fall of 1794. In 1795 he opened a distillery with Richard Howell in London which became a successful business. In the same year, at age 33, he married for the first time. James and his wife Mary had four children. His wife died in 1808. Six years later, in 1814, Atlee remarried

and had two more daughters. He finally retired from business as a gentleman at age 60 in 1822. He died on July 29, 1840 at the age of 78.

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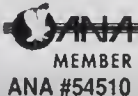
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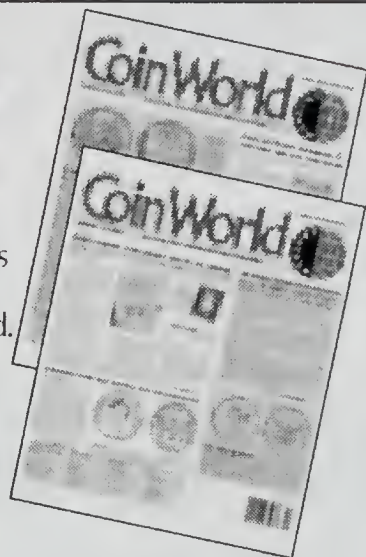
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The presentation will detail the formative influences which led to the founding of *Numismatic News* – first published on October 13, 1952 – exploring those influences and the parallels which caused the coin collecting hobby and the publication to boom and prosper over the past 50 years. It will also examine the interplay the growth of publishing communications has had on enriching the numismatic pursuit.

Krause and Mishler will also offer their visions of the hobby's future and respond to questions from the audience.

Future CSNS Conventions

The CSNS holds two conventions yearly. The spring convention is one of the largest numismatic conventions held each year. Most of the leading coin dealers are represented. There are educational programs, exhibits, junior programs and a major auction. The smaller fall convention features regional dealers, educational programs, junior programs and an auction.

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St. Louis MO
Chicago IL area

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May 2-4, 2003
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The Miracle of State Quarters

By Michael E. Marotta

Unlike all other nations, the United States considers its fractional currency coinage to be legal tender. A Canadian 25-cent piece is nothing. An American 25-cent piece is an asset of the United States government. Therefore, the 50 State Quarter (registered trademark of the United States Mint) program delivers a miracle of inflation-proof fiat money to the United States Treasury.

It costs about 6 cents to make a quarter dollar. Since 1999, the government has been selling quarters at additional mark-ups. For \$250 of Connecticut Quarters in sewn bags, the U.S. Mint earned \$300 gross. The Mint sold 100 Delaware quarters in sewn bags at \$35.50. A two roll set of New Jersey quarters, worth \$20 face, sold for \$32 from the Mint. It cost about \$60 to make the \$1000 in quarter dollar coins. Selling them for \$50 over their face value makes the net profit 2400%.

Unlike the State Quarter bookmarks, key chains, and divot diggers, or even Proof coins and Commemoratives, these bags are an instant hit. Sales run several million dollars in a couple of hours until the product runs out.

In addition to the quarter dollar, the US Mint has achieved the same astonishing results with the dollar coin. The Mint sells them for a profit over their face value, and this balances the cost of production. Sacagawea Dollars sell \$25 face for \$35.50 while a \$2000 bag can be had for \$2190. The bonded alloy coins have about the same production costs as other coins. The Mint makes 3000% profit on the small lots and recovers all of its costs, plus the face value on the large bags.

In the past, if the government printed a million dollars of paper money to buy pencils and paper, the suppliers of those products turned around and spent the money on wages, land, and capital equipment. In turn, the workers, landlords and machine tool companies accepted and spent the money. Inflation resulted. However, in our time, people store quarters in original Mint-sewn bags. People store rolls of quarters. People put quarters in cardboard holders. Billions of dollars in government assets never earn interest, never become theater tickets, automobiles, or canned soup. Yet the government can use the book value of the assets (and the profit from their sales) to buy the things it needs — and to do so without causing inflation.

Furthermore, in selling these coins, the government exchanges them at a profit against Federal Reserve Notes. Typically, people actually spend FRNs, or spend from demand accounts at banks denominated in FRNs. FRNs cause inflation. However, the 100-coin bags of 50 State Quarters sold to collectors do not circulate. Similarly, people do not deposit Sacagawea dollars in their bank accounts. Instead, they keep them in bags, boxes, jars and bowls.

In 1997, Coopers & Lybrand published a study for the U.S. Mint on the proposed 50 State Quarter Program. They estimated then that 98 million people would collect the coins. On average, most collectors would want between 7 and 8 complete sets. That is \$10 billion in quarters that will never chase goods and services on the open market.

It is true that \$10 billion is less than 1% of the annual Federal Budget. However, a 1% profit is better than a 1% loss. The money gained is money that does not have to be borrowed at interest.

Every ordinary quarter dollar represents a 72% profit to the government. A 50 State Quarter sold in a bag or roll delivers a 2400% profit. The sale of these coins brings home Federal Reserve Notes, deflating the money supply. Quarters (and Sacagawea dollars) that do not circulate do not push inflation. This "inverse velocity" of Federal money stabilizes the dollar and holds it strong. As long as people do not attempt to spend these coins, the miracle will continue.

Central States Numismatic Society

**63rd Anniversary Convention
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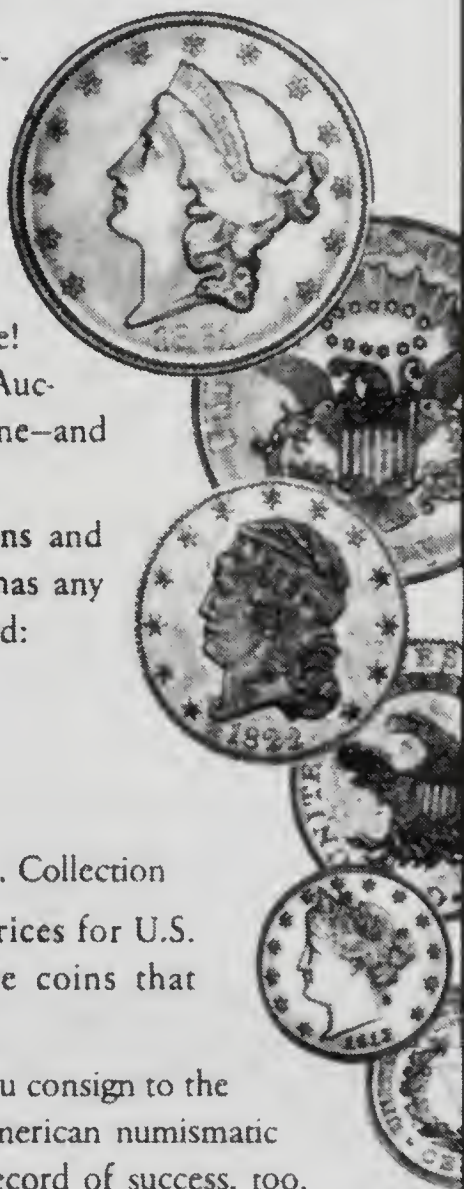


Exhibit Award Winners

CSNS Fall Convention

Dearborn, MI • August 24-26, 2001

- **United States Coins:**

1. Jim Luckey, United States Mints.
2. Steven Bieda, 1995 Olympic Gymnast Proof Silver Dollar and the Dies That Made It.
3. Bob Hatfield, Silver Dollar of 1799.

- **All Gold Coins:**

1. T.E. Klunzinger, Gold Coins of 1944.
2. Steven Bieda, Gold Hologram Maple Leaf Coins of Canada.
3. Julius Dudzinski, California Gold Rush \$50 Slug.

- **Foreign Coins Before 1500 A.D.:**

1. T.E. Klunzinger, A Few Fabulous Folles.

- **Foreign Coins After 1500 A.D.:**

1. Mike Dennany, Type Coinage of Ireland 1928-1969.
2. T.E. Klunzinger, Circulating Latin America Coins of 1944.
3. Dany Rothfeld, Israel's First Trade Coins.

- **All Paper Money:**

1. Nancy Wilson, 1922 Bulgarian Proof Notes.
2. T.E. Klunzinger, Selected Notgeld of the Austrian Tirol.
3. Bill Brandimore, Upper Peninsula Banks Issuing Type 2 Only Notes.

- **Medals and Tokens**

1. Dany Rothfeld, The H.V. Keep Tokens.
2. Larry White, 50 States Bicentennial Medals.
3. Steven Bieda, Bronze 1901 Official Presidential Inaugural Medal.

- **Miscellaneous:**

1. John Wilson, The Altar of Liberty.
2. Ray Dillard, Pan American Exposition 1901-2001: An Elongated Centennial Salute.
3. Henry Dudzinski, The Brasher Doubloon.

- **All Juniors, under age 18:**

1. David Benvenuto, The Money of Antarctica.
2. Michelle Dennany, Lincoln Type Cents.

- **Best of Show:** Nancy Wilson, 1922 Bulgarian Proof Notes

Tim Prusmack Presents the 1934 Gold Seal \$100,000 Wilson Note

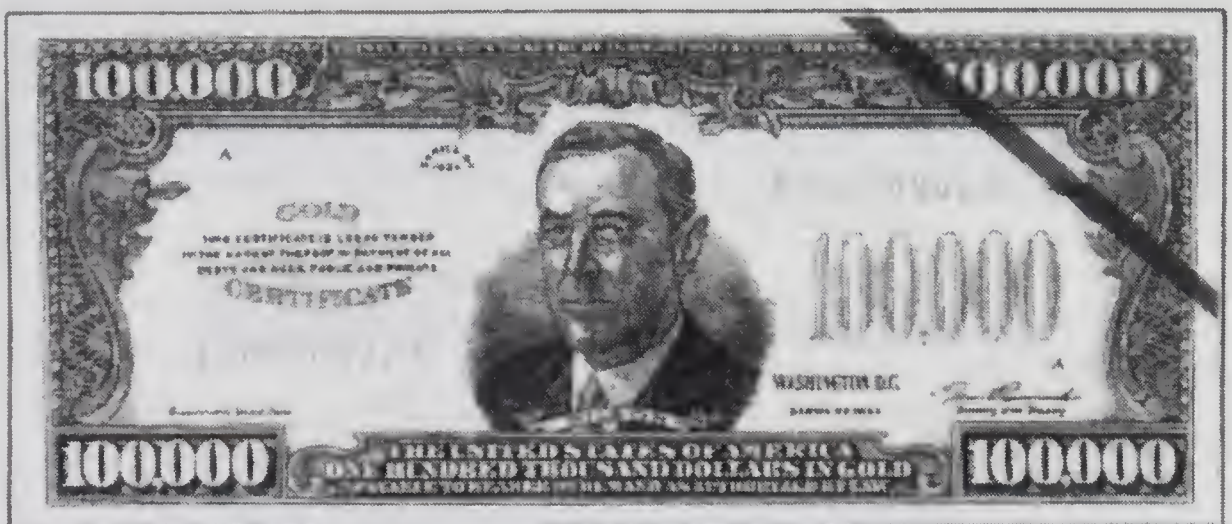
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For further information or to order contact:

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The Origin of the Dollar Sign

By Alaka Waikar, MD

The Spanish “Pillar” Silver Dollar (also known as a “Piece of Eight”) is one of the most famous coins in numismatic history, because it is the origin of the dollar sign.

The central image on the reverse is the Spanish Crown resting on the two globes representing the old and the new worlds. On either side of globe two pillars draped with the scrolls bearing the motto “Plus Ultra” (More Beyond), a concept that inspired many generations of the settlers and the treasure hunters in the new world.

Merchants created a symbol of accounting for their transactions in Pillar Silver Coins by copying the shape of the scroll wrapped around the pillars.

Today we know that symbol as the dollar sign “\$.”

Central States Numismatic Society

63rd Anniversary Convention

April 25–28, 2002

Columbus, OH Convention Center

400 North High Street

Show Calendar

Show Chairmen are invited to send announcements of upcoming coin shows in the Central States region. The Show Calendar is intended to assist collectors and dealers in planning their show attendance. It is also designed to aid show sponsors in avoiding date conflicts. Show dates should be sent 6 to 12 months in advance. Please include the city where the show will be held, official name of the show, show dates and location, as well as the name, address and phone number of the show or bourse chairman. Send to Karen Jach, P. O. Box 210766, Milwaukee, WI 53221.

2002 SHOW CALENDAR

Cedar Rapids, Iowa - March 10

Cedar Rapids Coin Club Annual Show, Elk's Lodge, 801 33rd Ave. SW, Cedar Rapids, IA. Dave Vaughn, P.O. Box 2277, Cedar Rapids, IA 52406. 319-366-5463

Brooklyn Center, Minnesota - March 15-18

68th Annual Northwest Coin Show, Earle Brown Heritage Center, 6155 Earle Brown Center, Brooklyn Center, MN 55430. Lee Quast, Box 1301, High Ridge, MO. 314-276-1162

Waukesha, Wisconsin - March 17

Waukesha Coin Club's 34th Annual Coin Show, Waukesha Elks Lodge, 2301 Springdale Drive, Waukesha, WI. Forrest Schumacher 262-524-3227

Marion, Indiana - March 24

Marion Coin Club 44th Annual Coin Show, Grant County 4-H Fairgrounds, State Highway 18, East Marion, IN. Ray Lockwood, P.O. Box 93, Marion, IN 46952. 765-664-6520 or E-mail sunray@comteck.com

Springfield, Illinois - March 24

Central Illinois Numismatic Association's Annual Spring Coin Show, Northfield Center I, Northfield Drive & Dirksen Parkway (3210 Northfield Drive), Springfield, IL 62702. Steve Butler, 1712 S. First St., Springfield, IL 62704. 217-528-7634

Milwaukee, Wisconsin - April 11-13

South Shore Coin Club's 37th Annual Coin Show, Four Points Hotel, 4747 S. Howell Ave., Milwaukee, WI. Annette Tramte, 2368 S. 59th St., West Allis, WI 53219. 414-541-7028

Columbus, Ohio - April 25-28

Central States Numismatic Society's 63rd Annual Convention. Jerry Lebo, P.O. Box 841, Logansport, IN 46947. 574-753-2489

Show Calendar

Iola, Wisconsin - May 17-18

Numismatists of Wisconsin 42nd Anniversary Convention, held in conjunction with celebration of the 50th Anniversary of the founding of Krause Publications. Location: Activity Center Building, Iola Old Car Show Grounds, 700 East State St., Iola, WI 54945. Clifford Mishler, Krause Publications, 700 E. State St., Iola WI 54945. 715-445-2214

Grand Island, Nebraska - May 18-19

Nebraska Numismatic Association's 47th Annual Coin Show and Convention, Interstate Holiday Inn, 180 & U.S. 281. Tom J. Hammond, P.O. Box 1692, North Platte, NE 69101. 308-534-5838 or tjscoins@nqe.com

Cincinnati, Ohio - September 20-22

The 19th Annual Greater Cincinnati Numismatic Exposition will host the Central States Numismatic Society Fall Show, Sharonville Convention Center, I-75 Exit #15, in Northern Cincinnati. Paul Padgett 513-821-2143

Milwaukee, Wisconsin - October 17-19

Milwaukee Numismatic Society's 68th Annual Coin Show, Four Points Hotel, 4747 S. Howell Ave., Milwaukee, WI. Dave Hunsicker, 248 S. 7th Ave., West Bend, WI 53095. 262-338-6064

*CSNS Vice
President
Harry Tileston
and CSNS
President Ray
Lockwood in
attendance at
one of the
many shows
in the CSNS
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Central States Numismatic Society

63rd Anniversary Convention Columbus, OH Convention Center

April 25-28, 2002

PNG Day - Thursday, April 25 Columbus, Ohio

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The overflow hotel is the Crowne Plaza.

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Overflow Hotel

Crowne Plaza

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614-461-4100

Rates: \$107S/D

Northwest Airlines and Continental Airlines are the official air carriers of the 63rd Anniversary CSNS Convention. For additional discounts off published fares (ranging from 5 to 15 percent depending upon fare class and advance booking) call the Northwest Airlines Meeting Services Desk at 800-328-1111, M-F, 7:30 a.m. to 7:30 p.m., Central Time, and mention WorldFile Number "NEMDM" to qualify for your discount. Northwest also will book Continental reservations at this number.

Central States Numismatic Society

63rd Anniversary Convention

April 25-28, 2002

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☐ Junior Applicant \$1.00 per year
☐ Life Membership \$125.00

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NOTE: The Society year begins on March 1st of each year.

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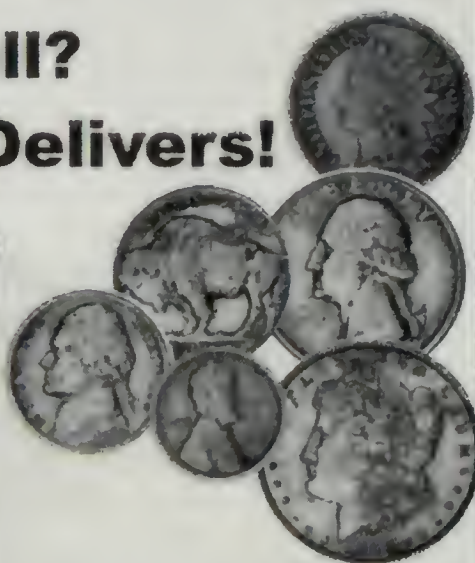
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